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PRIZE COMPETITION IN INTERIOR DECORATION.

MESSRS. JOSEPH P. McHUGH & CO., Interior Architects and Decorators, New York, with the view of encouraging the study of interior decoration after pure styles, offer six subjects for competition in THE DECORATOR AND FURNISHER. The competition began with the October, 1890, issue, which also commenced the seventeenth volume of our journal. A prize of TWENTY-FIVE DOLLARS will be paid by the above firm, for the best original design in the following special styles of ornamental construction and decorative treatment:

LIST OF SUBJECTS FOR COMPETITION.

October, 1890,	-	A COLONIAL RECEPTION ROOM.
		Prize awarded to James Thomson, of Boston.
December, "	-	AN ITALIAN RENAISSANCE DINING ROOM.
		Prize awarded to J. W. Bliss, Providence, R. I.
February, 1891,	-	A LOUIS SEIZE DRAWING ROOM.
		Prize awarded to J. W. Bliss, Providence, R. I.
April, "	-	A ROMANESQUE HALL.
		Prize awarded to J. W. Bliss, Providence, R. I.
June, "	-	AN ADAMS LIBRARY.
August, "	-	A LOUIS QUINZE BOUDOIR.

CONDITIONS.

1.—Each competitive design must be 15 inches by 10 in size. The drawing must be executed by the pen in black ink, and sent us flat, not rolled up.

2.—Working charts, drawn to a scale, may be sent in lieu of a perspective drawing. The size of the charts should be about the size of our page, say 10 x 8 inches.

2.—Each drawing must be original, and should include suggestions for wall decoration, draperies and furniture, after the style of its period, but adapted to modern construction and requirements.

3.—Each drawing must be signed with a *nom de plume*, and accompanied by a letter giving the real name and address of the designer. All designs must be addressed to the Editor of THE DECORATOR AND FURNISHER, 150 Nassau Street, New York, and must reach the office not later than the 15th of the month previous to that for which the competition is announced; thus, drawings for the June, 1891, competition, should reach the Editor not later than the 15th of May, 1891.

5.—A committee of decorative artists will decide as to which design is entitled to the prize in each competition, as well as those entitled to honorable mention, and their decision will be final.

THE DECORATOR AND FURNISHER

WITH the present issue THE DECORATOR AND FURNISHER begins its eighteenth volume. The great success of the journal since its first publication proves the want of such a periodical. Our pages contain a great variety of useful and artistic designs, not only of great value to cabinet-makers, house decorators and house furnishers, but the suggestions given in every department of home adornment enlarge the ideas and cultivate the tastes of the ordinary reader, who is in many cases put in possession of the very ideas he requires to make the home environment peculiarly pleasing and beautiful.

During the last year we have received a great many letters in praise of the marked improvement made in the journal, and we can assure our readers that the improvement already made is only the beginning of the end, and that many attractive developments of decorative art will be discussed in our pages on a more splendid scale than has ever been done by any decorative journal. A new wave of decorative art is spreading all over the country, and our readers could do us a great service by calling the attention of such of their friends as are interested in decorative art to our publication, or by sending us the names and addresses of people who are about to furnish their homes, who, if they subscribed for THE DECORATOR AND FURNISHER, would obtain ideas therefrom that would save them many hundreds of dollars. Our idea is Decorative Art *versus* Cash, and every purchaser of house furnishing needs our journal to guide him in getting the greatest artistic value for his money.

IN our May number we will give a sketch of the decorative work that is being done by M. Paul de Longpré, the greatest living flower painter. M. de Longpré has quite recently taken up his abode in New York, where he proposes to not only continue to paint pictorial arrangements of flowers, but will also subordinate his color designs to the exigencies of decorative art.

M. de Longpré's powers of delineating the life and beauty of flowers, such as orchids, lilac, laburnum, poppies and above all roses of every conceivable variety, will render him as famous in the United States as he is in Europe. He certainly possesses a marvelous genius for the reproduction of floral subjects, and he exhibits not only the form, but the very soul of the flower, revealing all its tenderness, sentiment and beauty.

The article referring to his work will be illustrated by several original designs of work lately executed by this brilliant painter. The American Art School of this city, contains at present an exhibition of M. de Longpré's floral studies, both in oil and water colors. These studies are chiefly European flowers executed in France, while not a few of the panels in water colors have been painted in New York.

We strongly advise our readers to visit Mr. J. F. Douthitt's studio, known as The American Art School, 286 Fifth Ave., where a free exhibition of M. de Longpré's floral paintings is being held at present.

THE sale of the peachblow vase at the Brayton Ives Collection for 6,000 dollars proves the fluctuation of opinion as to the real value of precious porcelain. The companion vase brought 18,000 at the Morgan Collection some years ago, and it was even insinuated that the Brayton Ives vase was the identical Morgan vase that was purchased by Mr. Walters of Baltimore. The insinuation did not raise its value much, and we think that such vases are valued by wealthy connoisseurs about one thousand times more than their real worth. We can obtain as much satisfaction for eye and hand from a 25 dollar vase that we obtain, from one costing 25,000 dollars; but men of great wealth, who have exhausted every joy that comes from art, find a final joy for their jaded feelings in the fact that the article has cost a large sum of money, the price being fixed by the competition of senile souls who have money to bid against each other for exclusive possession. It is not art *versus* cash, but cash *versus* cash, that furnishes the last fillip to moribund appetite which add the base pleasure of cash to the tender joy of art.

MR. J. W. BLISS of Providence, R. I., is for the third time the winner of the prize in the competition for designs in Interior Decoration. His remarkable success is based solely on merit. The other competitors may grumble at having to compete with so able a designer, but our motto is "Let the best man win every time."

THERE are those who find in the principles of Delsartism a system of decorative art, but the latest source of decorative science is the questioning of the occult world for ideas on beauty. It is certain the Greeks obtained vivid and profound conceptions of beauty, harmony and proportion from the daily consultation of the Delphic Oracle, conceptions which they carried out in the construction of their temples and the chiseling of their gods. In like manner the beauty of Moslem architecture is rooted in the faith of Islam and the supernatural splendor of Hindoo shrines was the outcome of Bramanic spiritual life. We anxiously await the revelations of the occultists on questions of decorative art.

THE design on the opposite page represents a hall in the Romanesque style, and forms the subject of our fourth prize competition in Interior Decoration. The treatment of the room is modern in feeling, much on the lines that have been developed lately by American architects and designers. It is peculiarly gratifying that a new field has been opened up to native artists, which has encouraged a style of art in architecture and furniture more our own than any since the Colonial days. In fact, the work that found favor at the end of the last century and the beginning of this, in this country was but a copy of the classic lines and details of the Georgian architects of England, and the old pieces of furniture that have been handed down were, in a great measure, imported from the old country, or copied here from English prototypes.

On the other hand, the present development of the Romanesque possesses in a great degree treatment that is at once original and "to the manor born." Built up from many historical styles by artists from Persia, Arabia, Syria, Greece, Rome, Egypt and the other countries of western Europe, employed by the Byzantine emperors, it gradually became adopted throughout a large part of Europe, and what was originally Byzantine in name became Romanesque by freer and more diversified treatment. It penetrated to the extreme western and northwestern countries as a type known as the Norman, which was intimately associated with the mediæval period.

It would appear that we have adopted, or transplanted a style possessing a mine of architectural and decorative wealth, crude and barbarous in many of its characteristics, but susceptible of a very great refinement, and the assimilation of a mass of forms and details associated with the arts of many alien peoples.

This hall could be treated in red wood, but oak would be preferred, in a dark tone, to be applied to the high wainscoting, massive ceiling beams and the furniture. Above the paneling dressed stone work appears, extending to the ceiling. The colors in the walls, ceiling and floors should be based upon a scheme in low tones of yellow, warm brown, dull reds, some green and a little blue and black sparingly used. The mantle may be of Sienna marble, as well as the columns above it.

The ceiling between the beams to be of plaster with a roughened surface, and decorated with a dull red and green figure of some set pattern, not overdone, on a chrome orange ground, and a little gold could be used if desired in the figures.

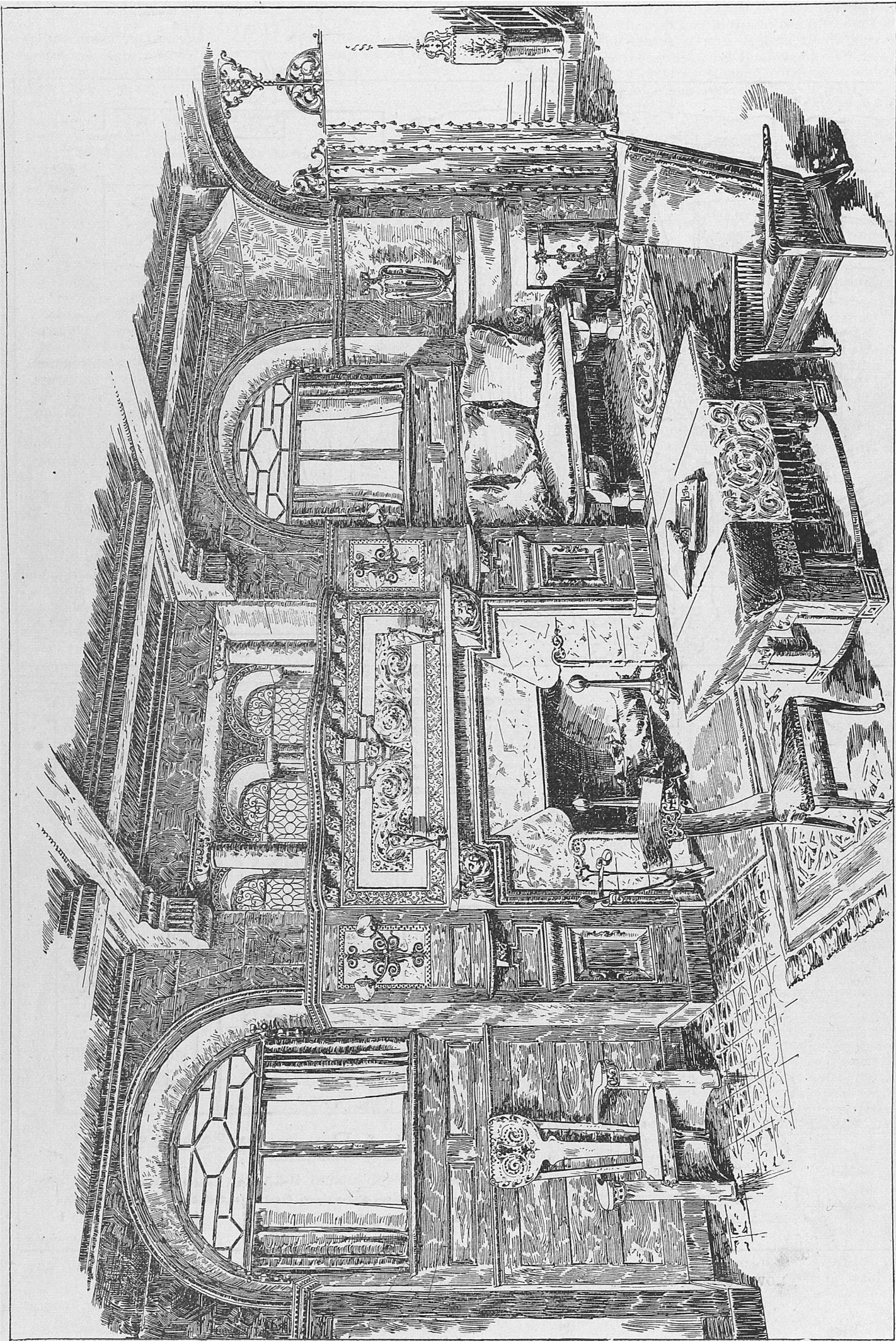
The parlor is laid off in blocks of geometrical design in tiles of chrome orange, Indian red and a slight background of black.

The grille work at the arched windows is of wrought old iron, and the same metal is applied in the andirons, curtain rods, etc. The windows are glazed with delicately-tinted yellow glass, and the draperies are in a color of which chrome-orange and Venetian or a dull red form the basis. A corded portière hangs from the wrought iron work spanning the arch at the farther end of the immediate hall. There are two arches treated alike (only one of which is shown in the drawing) separated by a divisional cluster of columns, or piers, thus opening up that part of the hall devoted to the staircase, a glimpse of which is seen beyond. The side of the hall opposite the mantel would have a wide door opening into one of the living rooms, and the spaces at either side paneled to correspond to the side shown, affording an opportunity to place pieces of furniture desirable for a hall.

The entrance door from the vestibule would naturally be at the end nearest to the observer.

Rugs of Eastern patterns should be laid around upon the floor, and an ample and luxurious seat is offered beyond the mantle to the weary individual who may have to await the convenience of the master of the house.

The chair at the right is worked upon the lines of the well-known Morris chair, and the bar that gives certain angles to the pitch of the back may be in old wrought iron.



Justin.

A ROMANESQUE HALL. PRIZE DESIGN, BY J. W. BLISS, PROVIDENCE, R. I.